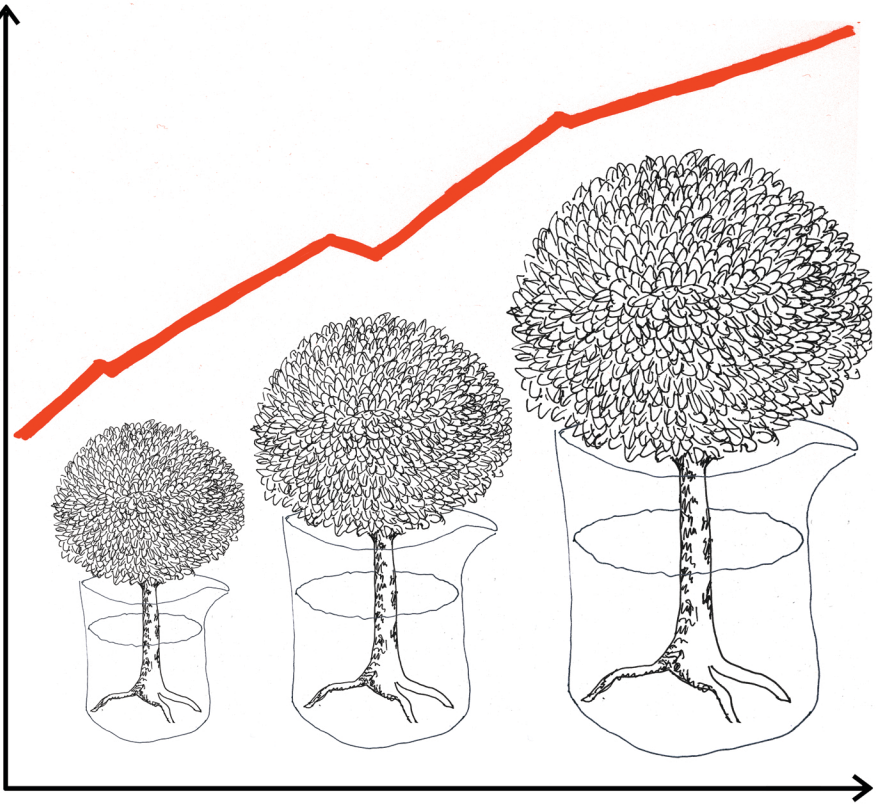


BY RICHARD BEAN DIRECTED BY JEROME DAVIS



# THE HERETIC

AMERICAN PREMIERE

SEP

12-29,

2013

MURPHEY SCHOOL AUDITORIUM, 224 POLK ST, RALEIGH

**BURNING  
C O A L  
THEATRE  
COMPANY**

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## THE PLAY

### Synopsis

Dr. Diane Cassell doesn't believe in Climate Change. To put it accurately, she doesn't believe in much of anything. She is a scientist. As such she tries to view things objectively, changing theories to suit facts as opposed to facts to suit theories.

However, her recent studies on sea levels are running in direct contradiction with her University's stance on the outcomes of climate change. Hoping to receive a lucrative research grant, her boss, Professor Kevin Mahoney, is trying to suppress her research as well as tone down her controversial lectures. Dr. Cassell is also receiving violent death threats from Green activists, which her boss and the University do not seem to take seriously at all.



Coupled with this is Cassell's issues with her daughter, Phoebe, who is an anorexic. Phoebe is immediately taken with Dr. Cassell's new student, Ben, who is a fervent environmentalist. Though Ben and Dr. Cassell do not agree with one another's politics, Dr. Cassell teaches him to view science objectively and feels he has great promise. Ben, for his part, continues to meet with Dr. Cassell because he hopes to see Phoebe again. Ben is prone to outbursts regarding his estranged family and has a history of self-abuse.

As the death threats become worse, Dr. Cassell publishes her findings. Her boss calls her into a disciplinary hearing, which she refuses to take seriously. She uses a small stuffed polar bear as her "union representative" and continues to anger Professor Mahoney. Due to her conduct, she is suspended from the University.

Over Christmas break, Diane and Phoebe go to their countryside home. They are joined by a depressed Kevin, who has been thrown out by his wife and lost the research project to another University. Ben then arrives and he is getting on well with Phoebe until he is distracted by Kevin and Diane. The two teachers find that the opposing university won the contract by manipulating their research results.

Later in the evening, Diane and Phoebe get in an argument over Phoebe's moving in with Ben. During the fight, Phoebe starts having chest pains and collapses from a massive heart attack. She is saved by a hidden environmentalist, who admits that they were planning on kidnapping Diane that night.

The play ends eight months later at Ben and Phoebe's marriage.

### Production History

*The Heretic* premiered in 2011 at the Royal Court Theatre in London. It received generally positive reviews, and was particularly praised for its unabashed nonconformist outlook. It has also been produced to enthusiastic reviews in Australia and the Melbourne Theatre Company. The play will be receiving its United States Premier in Raleigh at Burning Coal Theatre Company.

## THE AUTHOR

### Richard Bean

Born in Hull in 1956 to a policeman and hairdresser, playwright Richard Bean worked in a bread factory for a year and a half after leaving school. He would go on to study social psychology at Loughborough and work as an occupational psychologist. He would also spend time as a stand-up comedian. Much of his work would be mined for material which would be used in his various plays. *Toast* draws from his time in the bread factory, for example.



Bean's extensive body of work has been produced in a variety of theatres throughout the United Kingdom and United States. Notable works include *One Man Two Guvnors*, *The Heretic*, *The God Botherers*, and *Under the Whaleback*. He focuses often on themes that challenge the prevailing orthodoxy. He has been presented numerous awards, including the George Devine Award, two Critics' Circle Theatre Awards, and two Evening Standard Awards. His plays have also been nominated for the Tony Award.

## THE COMPANY

**Adam Budlong (Stage Manager).** For Burning Coal: Good, Brigadoon, Man of La Mancha, St. Nicholas (2010), To Kill a Mockingbird, The Love Song of J. Robert Oppenheimer, Inherit the Wind, Einstein's Dreams (2007), 1776, Accidental Death of an Anarchist, Waiting for Godot, Juno and the Paycock, Tartuffe, The Mound Builders, Company, The Weird, Watership Down, Uncle Tom's Cabin, Einstein's Dreams (1999). Adam works by day in the technical realm of computer science so that he can play by night in the technical realm of the theater.

**Julie Oliver (Dr. Diane Cassell).** For Burning Coal Theatre: Jude the Obscure, Enron, The Shape of the Table, Much Ado About Nothing, Hair, The Prisoner's Dilemma, The Love Song of J. Robert Oppenheimer. For Bare Theater: Durang/Durang. For Deep Dish Theater: Superior Donuts. For Carrboro Arts Center: Eurydice, 10 by 10, 2009 and 10. For Manbites Dog Theater: Act A Lady, Sonnets For An Old Century. For North Carolina Theatre: Fiddler On The Roof, Good Ol' Girls. Julie teaches middle school band and chorus in Raleigh, and is a member of Burning Coal Theatre's 2012-13 Artistic Company.

**Rebecca Bossen (Dialects Coach).** is a Raleigh-based performer, playwright, and voice coach. She has worked in venues across the country, such as: Chicago Dramatists, Creede Repertory Theatre, Stage Left, Inkwell Theatre, the DC Source Festival, and the Kennedy Center Page-to-Stage Festival. Her theatre training includes a BA from Duke University, an MA from Northwestern University, and a certificate from the Central School of Speech and Drama. After many years of globe-trotting, she is delighted to make her theatrical return to the Triangle with this production of Brigadoon.

**Molly Eness (Scene Painter).** Molly Eness is a Scenic Artist and Set Designer with an MFA from the University of Oregon. After a hiatus from theater (for the purpose of raising a couple of boys), she came back to work for Burning Coal. In 2010 she was the scenic artist on To Kill a Mockingbird and has painted most of the main stage shows since. She has designed and painted locally for Raleigh Charter High School, the North Carolina Opera, Temple Theater in Sanford and Applause in Cary. Before moving to North Carolina she worked in theaters in Seattle, Minneapolis, Prague, New York (upstate and The City) and Florida.

**E. D. Intemann (Lighting Designer).** As a member of the Burning Coal Company he lit Blue, St. Nicholas, The Love Song of J. Robert Oppenheimer, Crowns, and Way to Heaven, and designed scenery and lighting for Much Ado About Nothing. He is also the Resident Lighting Designer for the International Culture Lab in New York City with credits off-Broadway at 59E59. Internationally he designed for the Confrontations Festival in Lublin, Poland and GarajIstanbul in Istanbul, Turkey. He has designed at Danspace at St. Marks and La MaMa in New York City, the Kitchen Theatre in Ithaca, NY, the Eastman School in Rochester, NY, the Charlotte Repertory Theatre in NC, and the Maryland Institute College of Art in Baltimore. Currently he teaches at Cornell University where he has designed over 60 shows. Previously he was Associate Professor of Lighting in the University of South Carolina's MFA program, and is a member of United Scenic Artists Local 829 in both scenery and lighting design.

**Mia Carson (Assistant Stage Manager).** Mia has recently worked with Burning Coal as an ASM in the original play Jude the Obscure. She performed in the 2012 Kidwrite Festival and attended the 2012 Summer Conservatory. Mia has also has worked with Raleigh Little Theatre as an ASM for the stage adaptation of Merry Christmas Strega Nona and with North Raleigh Arts and Creative Theatre as the Lighting and Set Designer for their production of I Love You, You're Perfect, Now Change.

**Carry Vaughan (Assistant Stage Manger).** Carry is excited to work on her first production with Burning Coal. She is a graduate of Appalachian State where she earned two Bachelors Degrees in Theatre Education and Creative Writing. Her most recent credits are all from college and include directing two student-written plays The Conduit and Three Little Words and assistant directing How I Learned to Drive. Along with her work at Burning Coal as House Manager and Volunteer Coordinator, she also works in the call center for the North Carolina Theatre.

**Benn May (Assistant Stage Manger).** Benn is thrilled to be working with Burning Coal as a directing intern for this season. He is finishing his undergraduate BFA degree in Performance with an emphasis in Directing from Stephen F. Austin State University in Nacogdoches, TX. Some of his SFA credits include: Stage Door (Assistant Director), Adam and the Experts (Director), Animal Farm (Director), School House Rock Live! (Tom), A Midsummer Night's Dream (Assistant Director), and Contribution (Costume Designer). His other Credits Include: Assistant Director for "The Anatomy of a Scene"- a workshop in New York City with the Phoenix Theatre Ensemble.

**Ilana Rozin (Board Operator).** Ilana hails from Aurora, Colorado and is a recent graduate of Cornell College in Iowa where she majored in History and Theatre. She is honored to be spending her first post-grad year interning with Burning Coal. Her most recent Cornell credits include: Cloud 9 (Asst. Director), God of Carnage (Director), In The Next Room (or The Vibrator Play) (Asst. Director), and The House of Yes (Director).

**Holden Hansen (Professor Kevin Maloney).** Holden is a Professor of Theatre at UNCP, where he has been teaching and directing since 1997. Film credits include 42 (Directed by Academy Award Winner for Best Screenplay Brian Helgeland), and Arthur Newman, Golf Pro (with Academy Award Winner for Best Actor Colin Firth and Emily Blunt). TV credits include: Death in Small Doses, Young Indiana Jones Chronicles. Recent stage credits include: (For Burning Coal Theatre) The Seafarer (Sharky) (with Obie Award winner Randolph Curtis Rand), Inherit the Wind (E.K. Hornbeck), Hamlet (Claudius), A Midsummer Nights Dream (Oberon/Theseus). For Raleigh's Hot Summer Nights: Gods of Autumn (with Tony Award Winner for Best Actor in a Musical Jarrod Emick and Jessica Phillips), Wait Until Dark (Mike Talman). For Cape Fear Regional Theatre: Driving Miss Daisy (Boolie) (with Bo Thorpe and Lawrence Hamilton). Holden is happy to be back on the Burning Coal stage.

**Eric S. Kildow (Dramaturgy/Education Consultant).** For Burning Coal: Man of La Mancha, Brigadoon, Fayetteville Steet, Shining City, Good, Outrunning Bullets, Ruined. Eric chairs the drama program at Coastal Carolina Community College in Jacksonville, NC and works as a freelance dramaturg and director. He has been featured in Southern Theatre Magazine for his work with Study Abroad programs and he has published in the Texas Theatre Journal and presented to the Theatre Symposium. An artistic associate with the London-based Loitering with Intent Theatre Company, Eric recently performed his devised work Turn Right/Turn Left: A Manual for the End of the World in Hamburg, Germany. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, and the Lincoln Center Theatre Director's Lab. His work can be seen at <http://www.eskildow.com>

**Jerome Davis (Director).** For Burning Coal: Rat in the Skull, Pentecost (twice), Winding the Ball (American premiere), Steward of Christendom, Night and Day, Company, Juno & the Paycock, The Weir, Road to Mecca, Accidental Death of an Anarchist, Taming of the Shrew, Hamlet, Inherit the Wind, The Seafarer, The Prisoner's Dilemma and The Shape of the Table (American premieres both), Enron and Jude the Obscure, Parts 1 & 2 and Conor McPherson's Shining City. As an actor, St. Nicholas (twice), Love's Labours Lost, The Mound Builders. Jerome is a member of the 2013/2014 Burning Coal Company. He founded the company in 1995 with his wife, Simmie Kastner. In 2011, he directed Benjamin Britten's Turn of the Screw for NC Opera at Durham's Carolina Theatre. Elsewhere, he has directed Twelfth Night, Of Mice and Men, Keely & Du, The Elephant Man and The Time of Your Life and John Logan's Red at Lexington Actors' Guild. He has acted or studied with Uta Hagen, Ellen Burstyn, Adrian Hall, Richard Jenkins, Oliver Platt, Hope Davis, Steve Harris, Ralph Waite, Julie Bovasso and Amanda Peet.

**Hellena Schiavo (Asst. Director).** For Burning Coal Theatre: As You Like It Tour (ASM), Good (ASM), Shining City (ASM). For C-A-M-P Santa Fe: Les Misérables (PSM). For Exit Through Eden: A Walk in the Woods (SM). For THEATERWORK Santa Fe: Inventing Van Gogh (PSM). Selected credits for SJC Chrysostomos Players: Man of La Mancha (Production Manager), The Bald Soprano (Director), Sweeney Todd (PSM), Cabaret (PSM), No Exit (Inez), King Lear (Goneril), The Importance of Being Earnest (Director), Little Shop of Horrors (Director), All in the Timing (Director). Hellena graduated with a B.A. from St. John's College Santa Fe, where she received the Student Activities Award for Dedication to Theatre. This summer she worked as a production assistant for Bard SummerScape 2013. She also serves as the Camp Coordinator for Creative Arts and Music Performance, a summer performing arts intensive for children and teens in Santa Fe and the Berkshires.

**Lynda Clark (Costume Designer).** Lynda is a working actor, director, costumer, and coach with 25 years experience in the Triangle region. She has appeared in numerous motion pictures, television, industrials, and commercials; and is especially remembered for her local stage performances. As a costumer: For Temple Theatre ; Hamlet, Little Women, The Music Man; Theatre in the Park: The Smell of the Kill, Life x 3; For Peace College: My Sister in this House, A Doll's House, Uncle Vanya, King Lear, The Children's Hour, Suddenly Last Summer, A Shayna Maidel, Crumbs from the Table of Joy; For Burning Coal: The Seafarer. For Common Ground: Summer and Smoke. For NC State University Theatre: Coordinator and costumer for 125 Years in Fashion.

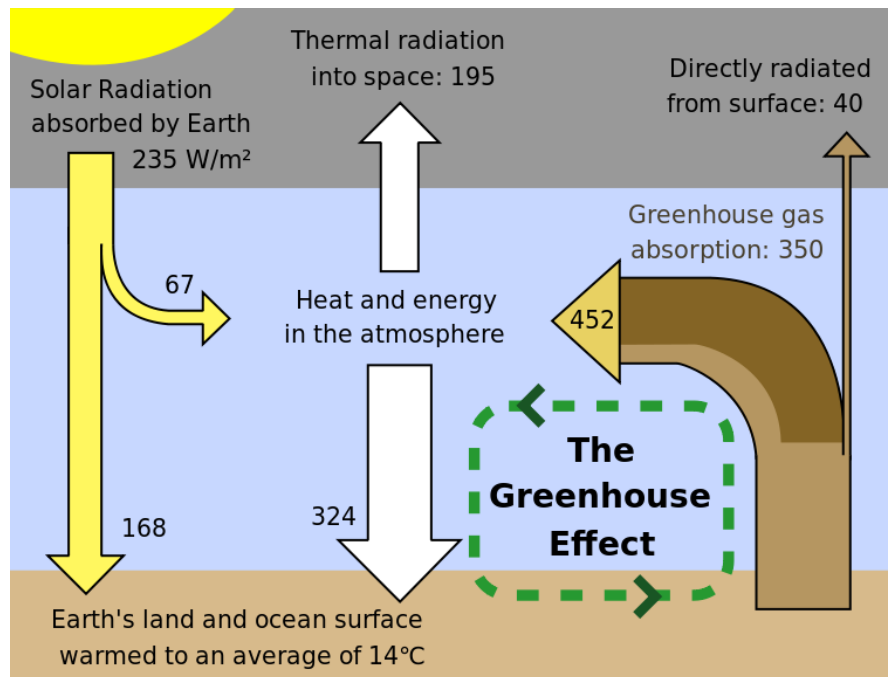
## GLOBAL WARMING/CLIMATE CHANGE

To begin, we should keep in mind that the terms "Global Warming" and "Climate Change" are now largely used interchangeably, but it is essentially referring to what is thought to be a manmade phenomena. Since the end of the 19<sup>th</sup> Century, the mean surface temperature on Earth has risen roughly 1.4 degrees Fahrenheit. Nearly two-thirds of that increase has happened since 1980. Though the warming of the system is unequivocal, scientists are split as to the cause of the warming. 90% of the scientific community believes it to be primarily caused by the greenhouse gas emissions of human activities like burning fossil fuels and deforestation.

The projected impacts of climate change would include continued warming, particularly around the poles, and a retreat of polar caps, permafrost, and seas ice coupled with a rise in sea levels and expansion of subtropical deserts. This may or may not be coupled with an increase in the occurrence of extreme weather events such as tropical storms, hurricanes, and tornados. It is also feared that it may prove a threat to food security for humans and inundation of coastal areas.

Climate systems can be changed by outside forces, which can tip a climate towards warming or cooling. Which is known as an external forcing. At the heart of the debate regarding global warming is the question as to whether or not human activity, such as the emission of greenhouse gasses, is an external forcing towards the warming of the climate. This "Greenhouse effect" is also known as "radiative forcing" and was first explored as a concept in 1860.

At current, orbital cyclings and the Earth's distance from the Sun indicate that we should be entering and ice age of some description, but global temperatures are reaching new highs. Finding the reason is the primary issue.



## CLIMATIC RESEARCH UNIT CONTROVERSY

In November of 2009, the servers of the Climactic Research Unit of the University of East Anglia were hacked, and roughly 100 emails and 2000 documents were leaked to the press purporting to demonstrate that climate change scientists had suppressed or falsified data to inflate the appearance of global warming.

The controversy first took off on the blogs of a number of critics of climate change, and was quickly dubbed "climategate." It was argued that the emails demonstrated that global warming was a scientific conspiracy in that the scientists manipulated their data in order to suppress critics and win funding for their own projects.

The mainstream media picked the story up just before the Climate Change Mitigation Summit in Copenhagen, Denmark, in December of 2009. The scientific community, as well as voices in the humanities and policy communities viewed this controversy largely as a smear campaign designed to undermine the conference. In response to the controversy, a number of groups such as the American Association for the Advancement of Science, American Meteorological Society, and the Union of Concerned Scientists released statements supporting the broad scientific concensus regarding global warming.

Eight committees investigated the allegations of wrongdoing, including groups from the United States Commerce Department, The Environmental Protection Agency, National Science Foundation, and the House of Commons Science and Technology Committee. They found no evidence of scientific misconduct.

## AN INCONVENIENT TRUTH

In 2006, former Vice President Al Gore and director Davis Guggenheim made a film illustrating Gore's campaign to educate the public on the issue of global warming. It focuses on a presentation designed by Gore known as "the slideshow" which Gore estimates in the movie that he has given "over a thousand times." The film is generally credited with raising international awareness about climate change as well as re-energizing a flagging environmental movement.

The film itself begins with Al Gore joking that he used to be "the next President of the United States," before presenting a number of images of the Earth as taken from space. He charts the emerging consciousness of the environmental movement, as well as the effects of global warming and documentation of rising CO<sub>2</sub> levels in the atmosphere. Designed to refute claims that climate change is unsubstantiated or not a particularly serious concern for people, Gore goes on to discuss the possible collapse of the Greenland Ice Sheet and argues that the environment is less a political issue and more a moral issue.

*An Inconvenient Truth* would go on to win numerous awards, and form a major component to Al Gore's being chosen for the 2007 Nobel Peace Prize. The film has become widely used in science curricula, though this move has not been without controversy. Numerous groups funded by Exxon and ConocoPhillips have effectively blocked the use of the movie in schools in various parts of the country.



**ACTIVITY** Arrange a viewing of *An Inconvenient Truth* as well as another video about the same subject. Compare and contrast viewpoints in the two films.

## CONFLICT OF INTEREST

A wise man once said, when examining any transaction, "*Cui Bono?*" Who benefits? And much of the debate surrounding climate change has a great deal to do with a conflict of interests. Each side claims that the other is only making claims in order to promote their own agenda, and that they have corrupted the discussion or co-opted the scientists involved.

One common claim of conflict of interest has to do with a group known as the National Science Teachers Association and their refusal to use certain materials in the classroom in regards to global warming or climate change. These allegations are founded on the fact that the NSTA receives large grants from the oil companies Exxon Mobil and ConocoPhillips, both of which deny the impact of climate change in significant ways.

*The Heretic* also centers around a basic conflict of interest. Kevin Maloney, in seeking lucrative funding for his school and his department, seeks to suppress the research of Dr. Cassell. In this, he is motivated not by the truth of the situation as found in her research, but instead by outside forces. The difficulties created by conflicts of interest can be substantial, as it often is more beneficial for a group to maintain the appearance of propriety and right action while not actually maintaining such behaviors.

**ACTIVITY** Think of a time you had a conflict of interests. Perhaps you knew something your friend did not and you used that to your advantage. What did you do? What was the result?

## SCIENTIFIC METHOD

Roughly since the enlightenment, the Method of Scientific Inquiry has guided the science in the Western world in their exploration for truth. First formulated as a coherent approach to the conducting of experimentation, it now provides the cornerstone for science as we understand it today. In theory, scientific practice attempts to be as objective as possible. As Dr. Cassell says, she doesn't believe in anything. She is a scientist.



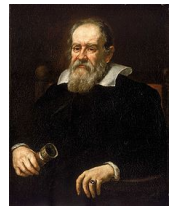
1. Formulation of a Question- The scientist asks a specific question based upon their observation. They might ask something as simple as "Why is the sky blue?" or complex as "How can I invent a drug to cure this disease?" Formulating the question is often based in reading the research of others and then building upon their results.
2. Hypothesis- Then, based off of existing research, the scientists makes a conjecture that would answer the question she has formulated if it is found to be true. A hypothesis must be falsifiable if it is to be valid.
3. Prediction- The scientist then makes a number of predictions from her hypothesis. She explores the logical consequences of the hypothesis. Those predictions that are less likely to be fulfilled by coincidence are generally considered stronger if they are demonstrated in the next step.
4. Testing- This is checking how the hypothesis and predictions hold up in the conditions of the real world. In essence, does the world behave the way the scientist has conjectured that it will. At this point, experimentation and observation are used to see whether the hypothesis and the real world agree. If they do, the hypothesis is strengthened. If not, it is weakened or falsified.
5. Analysis- The scientist then examines their findings to explain what precisely it means in terms of future action, policy, and further experimentation. Due to the nature of scientific inquiry, conclusions about broader subjects are often drawn gradually.

**ACTIVITY** Conceive and carry out a small scientific experiment. What questions might you ask? What is your hypothesis? How are you going to test it?

## HERETICS

Throughout history, there have been those who have suffered for upholding an unpopular worldview. At times, these people have been right. But not always. One of the most famous heretics who also happens to have been right was the Italian astronomer Galileo Galilei.

Galileo was a major supporter of the heliocentric model of the solar system, coming into direct conflict with the dominant geocentric (Earth-centered) view of the universe supported by the church. In 1615, his views were investigated by the Inquisition, and they found his views to be a possibility but not a fact. Galileo responded by publishing *Dialogue Concerning the Two Chief World Systems*, in which he attacked Pope Urban VIII, alienating both him and the Jesuit order, both of which had supported Galileo in the past. Galileo would be tried again by the Inquisition and be found "vehemently suspect of heresy." He was forced to recant and spent the rest of his life under house arrest.



Jean-Baptiste Lamarck, on the other hand, is a heretic who was incorrect. His theory of soft inheritance stated that organisms could inherit traits which were acquired by their parents during life. In essence, a mouse who has had its tail cut off can then give birth to tailless mice. Though eventually replaced by the theory of genetics and Darwinian evolution, belief in Lamarck's ideas occasionally led to cruel or unnecessary body alterations.



**ACTIVITY** We often tend to lionize heretics, and hold them up as ideals even if their ideas are not correct. Compare Dr. Cassell to Galileo and Lamarck. Which case may be the more accurate here?

## ADDITIONAL ACTIVITIES

- 1.) Discuss the repercussions of a play such as *The Heretic*. Written in 2011, Bean's play discusses fictionalized versions of events such as the 2009 Climate Research Unity Controversy. Though in the real world, no wrong doing was found, the play depicts the rival university as changing their data for monetary gain. Is this a responsible depiction? Does it run the risk of distorting the actual events?
- 2.) Imagine that you are the scientist from the rival university. Compared to Dr. Cassell, what decisions did you make in order to justify falsifying your data? Write a number of journal entries charting your decision.
- 3.) Imagine that you hold an unpopular yet true opinion. What do you do? Do you recant? Do you keep quiet? Do you speak your mind?

## DISCUSSION QUESTIONS

### Pre Show

1. What are your expectations for a show called *The Heretic*? What does the title bring to mind?
2. As you enter the space, what does the set design suggest to you? What expectations does it build for you?
3. Is holding your ground a form of idealism? Or is it better to be pragmatic?

### Post Show

1. How does Cassell's behavior in the suspension hearing affect the outcome? Should she behave differently?
2. How did the play meet your expectations? How did it differ from your expectations?
3. Why do Dr. Cassell and Ben Shotter find themselves in conflict? How does Phoebe complicate that conflict?





# NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. This production of *The Heretic* is designed to give your students exposure to the competencies and specific standards listed below.

This production and related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- **COMPETENCY GOAL 1:** The learner will write based on personal experience and heritage, imagination, literature, and history.
  - Grades 3-5
    - 1.02: Recognize the beginning, middle, and end of a story
    - 1.03: Infer lessons from multicultural stories, fairytales, tall tales, legends, and myths.
    - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
  - Grades 6-8
    - 1.01: Recognize and explain unique characteristics of the dramatic script such as dramatic structure and dialogue.
    - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
    - 1.05: Identify themes and plots from multicultural literature.
  - Grades 9-12
    - 1.03: Compare and contrast play structure in relation to other forms of literature.
- **COMPETENCY GOAL 7:** The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
  - Grades 3-5
    - 7.01: Build skills to critique self and others in a respectful and constructive manner.
    - 7.03: Convey personal reactions to various texts.
    - 7.05: Communicate emotions and thoughts evoked by performance.
    - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
  - Grades 6-8
    - 7.01: Recognize and practice audience etiquette.
    - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
    - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
  - Grades 9-12
    - 7.02: Develop and relate a world view of theatre in society.
- **COMPETENCY GOAL 8:** The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
  - Grades 3-5
    - 8.04: Experience live or recorded performance
    - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

*Brigadoon* is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- Reading Anchor 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Reading Anchor 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Anchor 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

## ADDITIONAL RESOURCES

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